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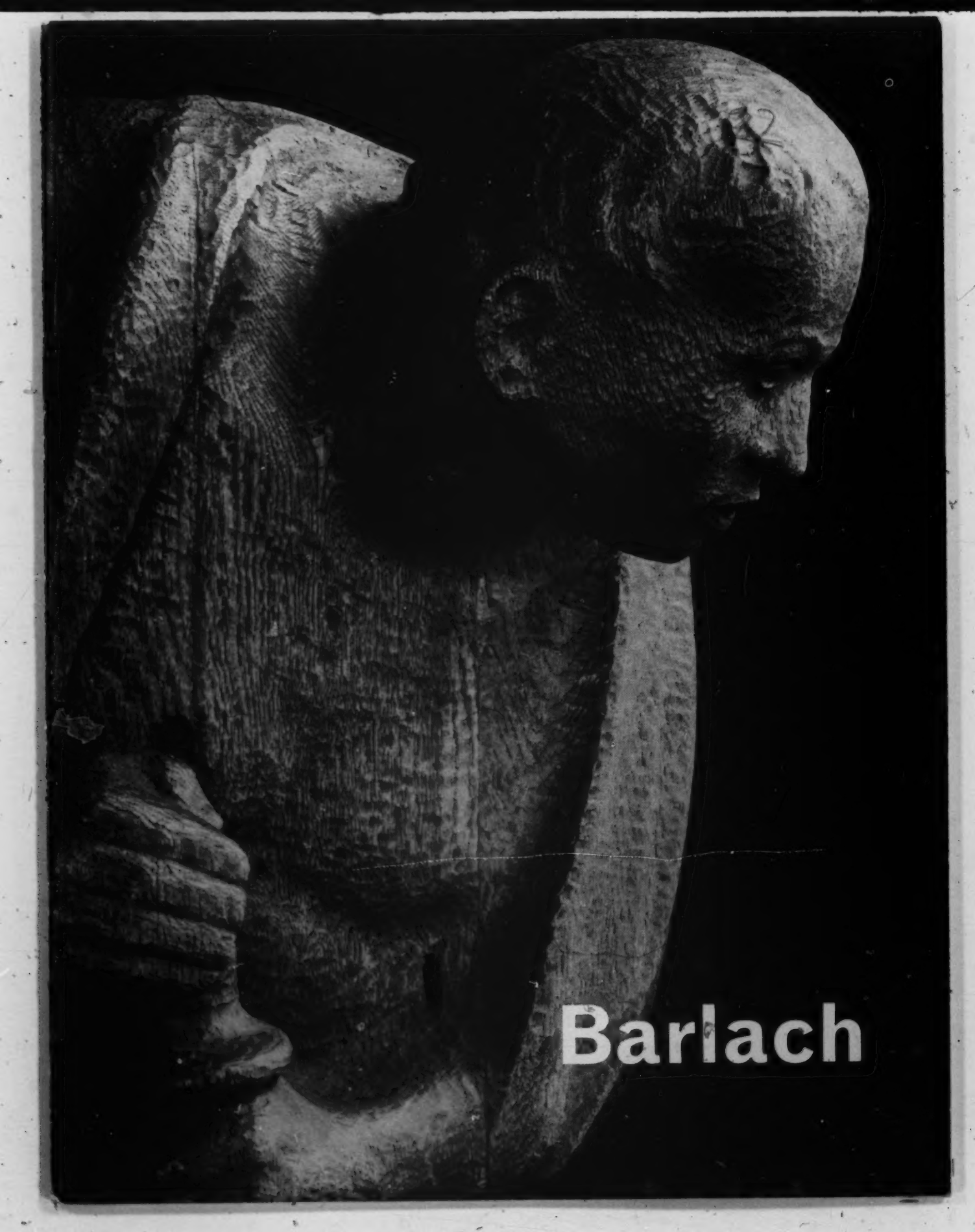
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Barlach

Ernst Barlach

1870-1938

sculpture and drawings

ARTS COUNCIL 1961

Foreword

The growing interest in, and appreciation of, German art in this country since 1945 is noteworthy, and is partly due to a number of exhibitions devoted to the subject which have been held in London in the last ten or twelve years. In sculpture, the Arts Council has already arranged one-man exhibitions of the work of Gerhard Marcks and Wilhelm Lehmbruck, and to these, thanks to the co-operation of the German Government, through the Auswärtige Amt in Bonn, we can now add the present collection of sculpture, drawings and graphic art by Ernst Barlach. All the arrangements for the exhibition have been made in collaboration with the German Embassy in London, and we appreciate the warm interest taken by His Excellency the Ambassador and Baroness von Herwath, and the constant and unfailing help of the First Secretary, Cultural Affairs, Dr Brigitte Lohmeyer.

Dr Wolf Stubbe, Keeper of Prints at the Kunsthalle, Hamburg, and Keeper of Archives to the Ernst Barlach Foundation in Hamburg, has selected and assembled the exhibition and produced the catalogue. We are indebted to him for all the hard work this has entailed in the successful realization of the project. We are very grateful to the owners in Germany who have agreed to lend so that a representative collection of Barlach's work could be shown in London. The exhibition is supplemented by a number of photographs of major works which it was not possible to include.

G.W.

Introduction

BY DR WOLF STUBBE

Translated by Ilse Schrier

'... what man can suffer and must suffer, the grandeur and the need of man: to that I am committed ...'. This commitment to human needs and greatness does indeed characterize the real content of Barlach's art. To give form to this multi-layered content one medium is sufficient for the artist, for, as Barlach goes on to say, 'the human form and its gestures are eloquent enough'. And in fact, although Barlach sets out to express something that goes far beyond the destiny of the individual, he makes that something visible through the attitude of the individual existing in the world of reality, without the aid of allegory or the addition of attributes. While always proceeding from reality, it is not this reality itself that Barlach means to convey. He takes the forms which he finds present in the visible world and transforms them into created images in which the 'higher ancestry' of just those who are accounted humble and lowly is made manifest. Even the beggar is still the 'Poor Cousin' of highly-placed relations, and the consciousness of this humiliates, frightens and crushes Barlach's figures, but at the same time raises them to vast monuments of great formal power. That a singularly potent form could be developed out of such themes as 'Humility', 'Submission', 'Call from Above', and all the more striking height of artistry achieved, so to speak, from below, is due to Barlach's independent, unique artistic will.

It is not the appearance of man in the here and now of his time-bound state that Barlach wishes to make his own. What he aims at is to render visible those intimations of super-reality that lie in outward appearances. All Barlach's figures are therefore distinguished by the extreme clarity of their spiritual condition and the basic principle governing their inner attitude. How does the artist express this in the language of sculptural media? Barlach gives a precise answer to this question: 'Two relationships established, two perceptions at a first glance, add to these a simple outline, and I have something like a crystallization of the human figure.' This then is how he creates forms which in a few lines present easily comprehensible, simple relationships—figures of a formal clarity which endows them with monumental character even when their dimensions are small, which is often the case.

A few lines and easily comprehensible relationships: in a certain sense this might also apply to an ornamental work imparting lovely rhythm to a flat surface or filling a frame. And as a matter of fact, the young Barlach did begin with distinctly ornamental compositions. He played an important part among the artists of 'Art Nouveau'. But almost without preliminary warning this pre-Barlach became the real Barlach. The decisive factors that made him the very singular artist that he is came

into play with extraordinary rapidity and, as it were, without any effort on his part, like an anticipatory confirmation of his own later words: 'One waits for what happens to one.' It was in 1906 that something 'happened' to him. On a visit to Russia he found himself face to face with a humanity not yet overlaid with civilization. It was like a gift. Suddenly he knew that from now on he could express in a perfectly individual way and with complete effectiveness all dimensions of his personal sensibility. At this moment his forms, hitherto close to those of 'Art Nouveau', took on a wholly new function, now transforming the appearance of man, the lowly creature of this world, to the 'Mirror of Infinity'. Now for the first time—Barlach was then already 36 years old—he looked upon plastic creation as a highly responsible task. It is this attitude of his that has caused Barlach to be regarded by some of the Existentialists of our day as a kindred spirit, because they perceive in his work an ethical responsibility towards an evil world. Ever since his return from Russia, Barlach's work has turned towards creations wherein the human figure is shown swathed in heavy drapery, as was the practice with Gothic sculptors, and the result of this has been to endow his figures with new meaning. There is a further sense in which Barlach's figures resemble those of Gothic sculpture, and that is that their movements can hardly ever be interpreted as movement resulting from action, i.e. as a play of muscles and sinews. The movement of Barlach's figures is to be looked upon as the response to an incorporeal power; it is the answer to a call, the expectance of a message, or the experience of its own nothingness through an intimation of something higher and beyond its grasp. The action often in this way is resolved into a ritual gesture, or transformed into attitudes which are determined by the acceptance or the rejection of an opposite that itself remains bodiless and impalpable, and yet is perceptible by those who are receptive to a higher message.

It is easy to understand that Barlach's art, based as it is on a philosophy of life and in that sense very German, did not pass easily across the frontiers of Germany. But to the extent that interest in the works of the German Expressionists grew outside Germany, Barlach's work too found increasing acceptance. He was considered—and not without justification—a representative of Expressionism, while at the same time it was recognized that in many ways his work differed from that of the Expressionists, and that just these deviations gave it its special and personal quality. For however much he is linked to the Expressionists by creating from emotional agitation, the nature of that creative emotion is completely different from theirs. With Barlach it was never his own grief, his own joy finding noisy relief in tormented expression; his are rather universal but no less urgent concerns which have raised his expression to the level of poetic intensity. That is why his emphatic statements will retain their validity longer than many of the outpourings of the Expressionists

bound, as these often are, to all-too-personal experience. Barlach's work further differs from that of other, and much younger, Expressionists, in that it is deeply rooted in the ideas of early German mysticism. His figures often resemble in their action those of the mystics themselves who seek to shake off their earthly bonds in spiritual ecstasy. Possessed with an inner calling, Barlach's figures seek with missionary zeal to follow this calling, as witness the great dramatic gestures of, say, his *Frenzy* (No. 9) and the *Avenger* (No. 14). Or, they may listen, deeply absorbed, humbly, to an inner voice, as in his *Musing Figure* (No. 34), or hear a summons and respond to it, as does his *Beggar Woman* (No. 5). It has been rightly affirmed that Barlach is master of the dramatic and the dynamic accent, just as he is at home in his representation of quiet inwardness, and that even the lyrical is well within his compass, as witness his *Singers*. Only one region of expression is utterly foreign to him: the trivial.

If it were a matter of their importance, Barlach's drawings would be far better known. After his journey to Russia he adopted an extremely simple and direct technique in his sculptural work; his early brilliant 'Art Nouveau' technique of drawing became similarly simplified. Now a long drawn-out charcoal line is all that is necessary to circumscribe a grandiose invention.

After some decades of artistic endeavour had at last brought him honour and recognition, Barlach was subsequently defamed and persecuted because his art rejected all false pretences and empty self-assertion, and there was no place in it for cheap illusions. An artist who, like Barlach, went about his work with a high sense of responsibility and moved by the noblest forces in his inner being, was fatally bound to be driven to his ruin when vicious slanders sought to decry the essential purpose of his labours.

Due to its strongly emotional emphasis, Barlach's work will not easily penetrate to the understanding of our time. To love or to reject it is always equivalent to passing a moral judgment. What is so often felt to be a characteristic of German art is valid also for the art of Barlach: that it is rarely art for art's sake but more often art as a spiritual message. The emphasis laid today on the purely formal aspect of art has for the moment driven the question of content into the background. A formative artist who concerns himself with universal idea-content is liable to be suspected of being more a philosopher than an artist. No such suspicion can arise, however, in the case of Barlach, who remained a master without pupils because his art was so completely personal. His work makes it abundantly clear that notwithstanding his intellectual approach, he never fell victim to the Teutonic 'Art-cum-Metaphysics'. His sculptural expression, rich in content, has always been the product of the artist's imaginative power and never the result of the philosopher's thought processes.

Biographical Notes

- 1870 January 2. Born in Wedel (Holstein), son of the physician Dr Georg Barlach and Luise Barlach, *née* Vollert
- 1888-91 Trade School in Hamburg
- 1891-95 Dresden Academy. Master pupil of the sculptor Robert Diez
- 1895-96 Paris, Académie Julian
- 1897-98 Altona and Hamburg where he shares a studio with the sculptor Carl Garbers
- 1899-1901 Berlin
- 1901-4 Wedel
- 1904-5 Teacher at the Technical School for Ceramics in Höhr (Westerwald)
- 1906-8 Berlin
- 1906 August 2 to September 27. Journey to Russia
- 1909 Florence, Villa Romana. Makes acquaintance of the poet Theodor Däubler
- 1910 Moves to Güstrow where his mother keeps house for him
- 1912 Theodor Däubler in Güstrow. The play *Der tote Tag* published by Pan Press
- 1918 Drama *Der arme Vetter*
- 1919 Member, Academy of Arts, Berlin
- 1920 Drama *Die echten Sedemunds*
- 1921 Drama *Der Findling*
- 1924 Awarded Kleist Prize for the play *Die Sündflut*
- 1925 Honorary Member, Academy of Arts, Munich
- 1926 Drama *Der blaue Boll*
- 1928 Autobiography *Ein selbsterzähltes Leben*. Memorial, University Church, Kiel
- 1929 Dramatic play *Die gute Zeit*
First sketches for sculptured figures 'Die Gemeinschaft der Heiligen' on the façade of the Gothic Church of St Catherine in Lübeck
Memorial for Magdeburg Cathedral
First attacks by reactionary political elements
- 1932 Hamburg Memorial
- 1933 Awarded the order 'Pour le Mérite'
Church Council of the congregation of Magdeburg Cathedral applies for removal of memorial
- 1934 Magdeburg Memorial transferred to National Gallery in Berlin and stored

- 1935 *Die echten Seidemunds* taken off the repertory of Altona Theatre
- 1936 Honorary Member, Union of Artists of the 'Wiener Sezession'
- 1937 April: Kiel Memorial demolished
August: Güstrow Memorial demolished
Operation 'Degenerate Art': 381 of Barlach's works in public collections (including graphic works) confiscated
December: Ban on exhibitions
- 1938 October 24. Died in a private clinic in Rostock
Relief removed from Hamburg Memorial
- Posthumous publications: 1948, *Seespeck*, novel; *Der gestohlene Mond*, novel; 1951, *Der Graf von Ratzeburg*, drama

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BARLACH'S LITERARY WORKS

- Der tote Tag*. Drama, in five acts
Tenth publication by Pan-Presse
Paul Cassirer, Berlin, 1912
- Der arme Vetter*. Drama
Paul Cassirer, Berlin, 1918
- Die echten Sedemunds*. Drama
Paul Cassirer, Berlin, 1920
- Der Findling*. Play-cycle in three parts
Paul Cassirer, Berlin, 1922
- Die Sündflut*. Drama in five parts
Paul Cassirer, Berlin, 1924
- Der blaue Boll*. Drama
Paul Cassirer, Berlin, 1926
- Ein selbsterzähltes Leben*
Paul Cassirer, Berlin, 1928
- Die gute Zeit*. Drama in ten acts
Paul Cassirer, Berlin, 1929
- Fragmente*
Ulrich Riemerschmidt, Berlin, 1939
- Seespeck*. Novel
Edited by Friedrich Dross
Suhrkamp-Verlag, Berlin and
Frankfort-on-Main, 1948
- Der gestohlene Mond*. Novel
Edited by Friedrich Dross
Suhrkamp-Verlag, Berlin and
Frankfort-on-Main, 1948
- Der Graf von Ratzeburg*. Drama
Edited by Friedrich Schult
The Grillenpresse (Hamburg School of
Art), 1951
- Prose Works, I*
Edited by Friedrich Dross
R. Piper & Co Verlag, Munich, 1958
- Prose Works, II*
Edited by Friedrich Dross
R. Piper & Co Verlag, Munich, 1958

MONOGRAPHS ON ERNST BARLACH

- Carl Dietrich Carls, *E.B. Das plastische, graphische und dichterische Werk*. Rembrandt-Verlag, Berlin, 1931
- Paul Schurek, *Begegnungen mit E.B. Claassen & Goverts*, Hamburg, 1946; reprinted by Paul List Verlag, Munich, 1959
- Hugo Sieker, *E.B.* Filser-Verlag, München-Pasing, 1948
- Carl Georg Heise, *E.B., Zwischen Himmel und Erde, 45 Handzeichnungen*. R. Piper & Co Verlag, Munich, 1953
- Paul Fechter, *E.B. C.* Bertelsmann Verlag, Gütersloh, 1957
- Friedrich Schult, *E.B., Das graphische Werk*. Second volume of the complete catalogue of E.B.'s work. Dr Ernst Hauswedell & Co, Hamburg, 1957 [Schult II]
- Wolf Stubbe and Friedrich Hewicker, *E.B., Plastik*. R. Piper & Co Verlag, Munich, 1959
- Friedrich Schult, *E.B., Das plastische Werk*. First volume of the complete catalogue of E.B.'s work. Published with the help of the German Academy of Arts, Berlin. Dr Ernst Hauswedell & Co, Hamburg, 1959 [Schult]

ARTICLES IN ENGLISH IN
PERIODICALS AND NEWSPAPERS

Edward Alden Jewell, 'In the Realm of Art', *New York Times*, Sunday, December 4, 1938

Edward Alden Jewell, 'Free German Art at the Museum of Modern Art', *New York Times*, June 28, 1942

Thomas Mann, 'German Letter', October 1924, *The Dial*, New York, 1924, Vol. LXXVII, No. 5

Harry Salpeter, 'About Ernst Barlach', *Coronet*, New York, Vol. VI, No. 1, May 1939

'Ernst Barlach, sculptor, dramatist, citizen', *Times Literary Supplement*, London, September 11, 1948

The Massachusetts Review, Spring 1960, Vol. I, No. 3, contains a 40-page inset devoted to Barlach, including notes by Bertholdt Brecht on the exhibition of Ernst Barlach's work held at the German Academy of Arts, Berlin, in 1951/52

'Ernst Barlach's Piety and Rage', *Life*, New York, November 5, 1956

SOME PREVIOUS EXHIBITIONS

1917 November: Paul Cassirer, Berlin, Sculpture, Drawings, Lithographs, Maquettes

1930 January: Prussian Academy of Arts, Berlin

1931 June: Kunstverein, Hamburg

1934 Kunsthalle, Berne

1938 November and December: Buchholz Gallery, New York, Memorial Exhibition

1948 October: Kunsthalle, Hamburg Memorial Exhibition: The Collection of Hermann F. Reemtsma

1951/52 December to February: German Academy of Arts, Berlin

1958 July and August: Kunsthalle, Hamburg, Collected Graphic Work

1959 January to March: Kunsthalle, Bremen

1959 August to October: Städtische Galerie und Lenbach-Galerie, Munich, Sculpture, Drawings, Graphic Work



Plate I Cat No 9



Plate II Cat No 18



Plate III Cat No 14



Plate IV
Cat No 24

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Ca



late V
Cat No 21



Plate VI
Cat No 20



Plate VII

Cat No 35



Plate VIII
Cat No 37

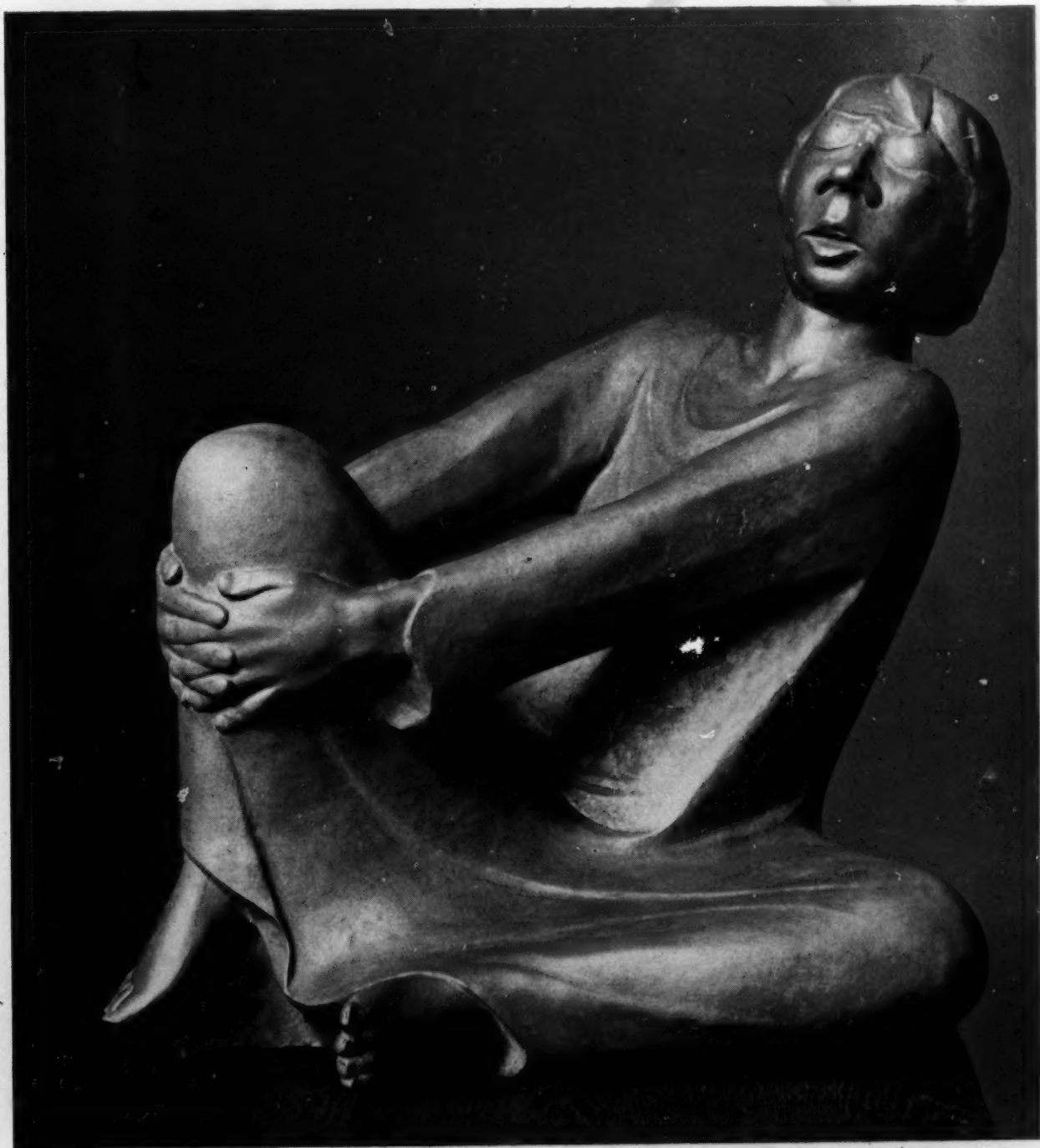


Plate IX Cat No 27



Plate X Cat No 68



Plate XI Cat No 82



Plate XII Cat No 46

Catalogue

The measurements are given in inches and millimetres; height first, followed by width and depth
References are given to Schult's complete catalogue of the work of Barlach (see Bibliography)

SCULPTURE

1 CHRISTMAS RELIEF 1898

Metal relief

$5\frac{1}{8} \times 5\frac{1}{8}$ (145 × 132)

Schult 14

Private Collection, Hamburg

Luck, with her arm round the shoulders of a boy, shows him a puppet

2 BLIND BEGGAR 1906

White-glazed porcelain

$10 \times 9\frac{1}{2} \times 11$ (254 × 235 × 228)

Schult 60

Kunsthalle, Hamburg

3 RUSSIAN BEGGARWOMAN WITH BOWL 1906

White-glazed porcelain

$9\frac{1}{2} \times 10 \times 7\frac{1}{2}$ (241 × 253 × 190)

Schult 62

Kunsthalle, Kiel

4 THE MELON-EATER 1906

Bronze

$13\frac{1}{8} \times 15\frac{1}{2} \times 8\frac{7}{8}$ (335 × 395 × 225)

Schult 64

Wallraf-Richartz Museum, Cologne

5 RUSSIAN BEGGARWOMAN II 1907

Bronze

$9\frac{1}{8} \times 17\frac{1}{8} \times 7\frac{1}{2}$ (230 × 435 × 184)

Schult 71

Private Collection, Hamburg

6 SEATED GIRL 1908

White-glazed porcelain

$8\frac{1}{8} \times 8\frac{1}{8} \times 9\frac{1}{8}$ (225 × 212 × 230)

Schult 83

Kunsthalle, Hamburg

7 RECLINING PEASANT 1908

White-glazed porcelain

$6\frac{1}{8} \times 13\frac{3}{16} \times 7\frac{1}{16}$ (155 × 335 × 183)

Schult 85

Kunsthalle, Kiel

8 RUSSIAN LOVERS

(SHEPHERD AND SHEPHERDESS) 1908

White-glazed porcelain

$7\frac{1}{2} \times 13\frac{1}{2} \times 10\frac{1}{8}$ (190 × 350 × 270)

Schult 89

Kunstmuseum, Düsseldorf

9 FRENZY 1910

Plate I

Bronze

$21\frac{1}{2} \times 27\frac{1}{2}$ (547 × 700)

Schult 105

Heinrich Müller, Hamburg

10 THE SOLITARY 1911 *Repr. on cover*

Oak

$34\frac{1}{2} \times 15\frac{1}{2} \times 12\frac{1}{8}$ (870 × 400 × 320)

Schult 117

Kunsthalle, Hamburg

11 PORTRAIT OF TILLA DURIEUX 1912

Bronze

$7 \times 4\frac{1}{2} \times 5\frac{1}{2}$ (178 × 120 × 140)

Schult 127

Wallraf-Richartz Museum, Cologne

12 THE WALKER 1912

Bronze

$20\frac{1}{2} \times 9\frac{1}{8} \times 6\frac{1}{8}$ (510 × 245 × 170)

Schult 135

Karl Barlach, Neumünster

- 12a OLD WOMAN WITH A STICK 1913
Bronze
 $21\frac{1}{8} \times 13\frac{1}{8} \times 7\frac{1}{8}$ (550 × 340 × 195)
Schult 145
Ernst Barlach Foundation, Hamburg
- 13 THE VILLAGE FIDDLER 1914
Bronze
 $19\frac{1}{8} \times 8 \times 11$ (500 × 202 × 280)
Schult 162
*Gisela Knebusch, Kellinghusen/
Holstein*
- 14 THE AVENGER 1914 Plate 3
Bronze
 $17\frac{1}{8} \times 8\frac{1}{8} \times 22\frac{1}{8}$ (440 × 220 × 580)
Schult 167
Private Collection, Hamburg
- 14a LIFE AND DEATH 1916/17
Bronze relief
 $20 \times 17 \times 11\frac{1}{4}$ (507 × 430 × 30)
Schult 186
Private Collection, Hamburg
- 15 SHIVERING GIRL 1917
Bog-oak
 $29\frac{1}{8} \times 7\frac{1}{8} \times 8\frac{1}{8}$ (740 × 200 × 210)
Schult 190
Hermann F. Reemtsma, Hamburg
- 16 TRANSITION 1917
Bronze relief
 $13 \times 17\frac{1}{4} \times 2\frac{1}{4}$ (330 × 438 × 64)
Schult 194
Private Collection, Hamburg
- 17 MOSES (THE LAWGIVER) 1918/19
Bronze
 $19\frac{1}{8} \times 4\frac{1}{8} \times 4\frac{1}{8}$ (503 × 123 × 114)
Schult 209
Kunsthalle, Hamburg
- 18 THE MARTYRDOM OF MAN 1919 Plate 2
Oak relief
 $76\frac{1}{8} \times 18\frac{1}{8} \times 29\frac{1}{8}$ (1,937 × 460 × 75)
Schult 211
Leopolds-Hoesch Museum, Düren
- 19 VEILED BEGGARWOMAN (CHARITY) 1919
Bronze
 $14\frac{1}{8} \times 11\frac{1}{8} \times 12\frac{1}{8}$ (370 × 295 × 320)
Schult 214
Private Collection, Hamburg
- 20 JUBILANT WOMAN (THE PROCURESS I) 1920 Plate 6
Bronze
 $14\frac{1}{8} \times 9\frac{1}{8} \times 7\frac{1}{8}$ (370 × 245 × 195)
Schult 222
Peter Böhmer, Hamburg
- 21 OLD MAN DANCING 1920 Plate 5
Bronze
 $19\frac{1}{8} \times 10\frac{1}{8} \times 8\frac{1}{8}$ (487 × 263 × 207)
Schult 224
Private Collection, Hamburg
- 22 THE FUGITIVE 1920
Bronze
 $14 \times 15\frac{1}{8} \times 5\frac{1}{8}$ (354 × 396 × 140)
Schult 227
Private Collection, Hamburg
- 23 THE PROCURESS II 1920
Bronze
 $18\frac{1}{8} \times 48\frac{1}{8} \times 8\frac{1}{8}$ (465 × 215 × 225)
Schult 234
Kunstmuseum, Düsseldorf
- 24 TERROR 1923 Plate 4
Lime
 $35\frac{1}{8} \times 17\frac{1}{8} \times 13\frac{1}{8}$ (895 × 440 × 345)
Schult 286
Museum Folkwang, Essen

25 CHRIST APPEARS TO THOMAS (DAS
WIEDERSEHEN) 1926

Bronze

$8\frac{1}{8} \times 7\frac{1}{2} \times 4\frac{1}{4}$ (478 × 190 × 120)

Schult 306

Private Collection, Hamburg

26 WARRIOR OF THE SPIRIT 1928

Bronze

$46\frac{1}{2} \times 21\frac{1}{2} \times 6\frac{1}{4}$ (1,190 × 555 × 170)

Schult 339

Kunsthalle, Hamburg

27 SINGING BOY 1928

Plate 9

Bronze

$19\frac{1}{8} \times 18\frac{1}{2} \times 16\frac{1}{2}$ (500 × 460 × 420)

Schult 343

Private Collection, Hamburg

28 PORTRAIT OF PAUL WEGENER I 1930

Bronze

$20\frac{1}{2} \times 13\frac{1}{8} \times 11\frac{1}{4}$ (515 × 345 × 300)

Schult 360

Städtische Kunsthalle, Mannheim

29 THE FACE OF CHRIST I 1931

Bronze

$6 \times 3\frac{1}{2} \times 2\frac{1}{2}$ (153 × 96 × 63)

Schult 375

Private Collection, Hamburg

30 DOUBT 1931

Bronze

$20\frac{1}{2} \times 11 \times 8$ (515 × 280 × 202)

Schult 385

Kunsthalle, Kiel

31 THE CHORISTER 1931

Bronze

$20\frac{1}{2} \times 5\frac{1}{2} \times 3\frac{1}{4}$ (515 × 130 × 95)

Schult 387

Fritz Valentin, Hamburg

32 WINDBLOWN FIGURE 1931

Bronze

$20\frac{1}{8} \times 4\frac{7}{8} \times 4\frac{1}{8}$ (525 × 123 × 105)

Schult 402

Private Collection, Hamburg

33 MONKS READING III 1932

Bronze

$22\frac{1}{2} \times 17\frac{1}{8} \times 13\frac{1}{8}$ (580 × 443 × 345)

Schult 420

Berthold Müller-Oerlinghausen,

Kressbronn

34 MUSING FIGURE II 1934

Walnut

$30\frac{1}{2} \times 6\frac{1}{2} \times 4\frac{1}{2}$ (775 × 158 × 115)

Schult 446

Gisela Nord, Hamburg

35 JOLLY PEG-LEG 1934

Plate 7

Bronze

$21\frac{1}{2} \times 12 \times 8\frac{1}{8}$ (540 × 305 × 212)

Schult 451

Private Collection, Hamburg

36 THE FLUTE-PLAYER 1936

Bronze

$23\frac{1}{2} \times 15\frac{1}{8} \times 9\frac{1}{8}$ (590 × 383 × 250)

Schult 469

Private Collection, Hamburg

37 MAN READING 1936

Plate 8

Bronze

$17\frac{1}{8} \times 8\frac{1}{2} \times 12\frac{1}{2}$ (440 × 220 × 307)

Schult 473

Karl Barlach, Neumünster

38 OLD WOMAN IN THE COLD 1937

Bronze

$9\frac{1}{2} \times 16\frac{1}{2} \times 7\frac{1}{2}$ (235 × 163 × 184)

Schult 480

Private Collection, Hamburg

DRAWINGS

- 39 THE VICTOR 1897
Black chalk
 $20\frac{1}{2} \times 26\frac{1}{2}$ (520 × 670)
Signed and dated bottom right
Private Collection, Hamburg
- 40 'THIS IS SUPPOSED TO BE AUNT CLARA' 1897
Pen and wash over pencil
 $15\frac{1}{2} \times 11\frac{1}{2}$ (385 × 282)
Monogrammed and dated bottom left
Private Collection, Hamburg
- 41 SPRING WIND 1900
Black chalk
 $11\frac{1}{2} \times 16\frac{1}{2}$ (290 × 410)
Signed bottom left
Private Collection, Hamburg
- 42 BRIDE OF THE WIND 1895
Sketch for a ceramic
Charcoal and coloured chalk
 $11\frac{1}{2} \times 14\frac{1}{2}$ (290 × 375)
Signed and dated bottom right
Private Collection, Hamburg
- 43 THE GRAPE-EATER c. 1900
Sketch for a relief
Black chalk
 $14\frac{1}{8} \times 9\frac{1}{8}$ (370 × 230)
Signed bottom left
Private Collection, Hamburg
- 44 AURORA c. 1900
Sketch for a relief
Pen over pencil and green chalk on tracing paper
 $11\frac{1}{2} \times 5\frac{1}{2}$ (295 × 150)
Signed bottom right
Berthold Müller-Oerlinghausen, Kressbronn
- 45 JONAH AS A GRAVE-DIGGER c. 1905
Black chalk
 $11\frac{1}{2} \times 8\frac{1}{8}$ (295 × 205)
Unsigned
Kunsthalle, Hamburg
- 46 ROAD TO BELGOROD 22 August 1906
Plate 12
From the Russian sketchbook
Charcoal
 $10\frac{1}{2} \times 13\frac{1}{8}$ (270 × 350)
Signed and dated bottom left
Private Collection, Hamburg
- 47 Sheet 14 from the Russian sketchbook: 'Warm your Hands.' Late summer 1906
Pencil
 $10\frac{1}{2} \times 13\frac{1}{8}$ (265 × 345)
Unsigned
Private Collection, Hamburg
- 48 LEANING MAN c. 1907
Project for sculpture from a drawing in the Russian sketchbook
Charcoal
 $17\frac{1}{2} \times 13\frac{1}{8}$ (445 × 335)
Signed bottom right
Fritz Valentin, Hamburg
- 49 RUSSIAN PEASANT DANCE
24 February 1907
Charcoal
 $12\frac{1}{2} \times 19\frac{1}{2}$ (320 × 505)
Signed and dated bottom left
Paul Schurek, Hamburg
- 50 HEAD OF A MAN WITH WHISKERS AND A CAP c. 1908
Pen and wash
 $14\frac{1}{2} \times 10\frac{1}{2}$ (365 × 260)
Signed bottom right
Kunsthalle, Hamburg

51 WOMAN'S HEAD WITH HEAD-SCARF
c. 1908

Pen and wash

$14\frac{1}{8} \times 10\frac{1}{2}$ (370 × 260)

Signed bottom right

West German Private Collection

52 HIGHWAYMEN c. 1908

Pen and wash over charcoal

$12\frac{1}{2} \times 19\frac{1}{2}$ (320 × 500)

Signed bottom right

West German Private Collection

53 MAN PUTTING ON HIS SANDALS

11 January 1909

Pen and ink

$9\frac{1}{8} \times 12\frac{1}{8}$ (240 × 325)

Signed bottom left, dated bottom right

Private Collection, Hamburg

54 MAN RECLINING (THE POET THEODOR
DÄUBLER) 13 May 1909

Pen, brush, wash and charcoal

$9\frac{1}{2} \times 13\frac{1}{2}$ (245 × 334)

Signed, monogrammed and dated bottom right

Kunsthalle, Hamburg

55 THE HAND OF THE CREATOR

October 1912

Sketch for a lithograph produced in 1916/17

Charcoal

$9\frac{1}{2} \times 15\frac{1}{2}$ (250 × 400)

Signed and dated bottom left

Private Collection, Hamburg

56 DESPAIRING NIGHTMARE 1912

Sketch for a lithograph in *Der tote Tag* (Paul Cassirer-Verlag), Berlin, 1912

Ink over charcoal

$18\frac{1}{8} \times 10\frac{1}{8}$ (214 × 265)

Signed bottom right

Kunsthalle, Hamburg

57 THE GUILTY CONSCIENCE

Figure detail for a lithograph in *Der tote Tag* (Paul Cassirer-Verlag), Berlin, 1912

Pen, brush, wash and charcoal

$6\frac{1}{8} \times 7\frac{1}{2}$ (166 × 200)

Signed bottom right

Kunsthalle, Hamburg

58 PORTRAIT OF THE POET THEODOR

DÄUBLER August 1913

Charcoal

$20\frac{1}{8} \times 16\frac{1}{8}$ (525 × 420)

Signed and dated bottom left

Berthold Müller-Oerlinghausen, Kressbronn

59 ABANDONED 1930/31

Drawing for a lithograph which is a graphic version of a relief produced in 1912/13

Charcoal

$11\frac{1}{2} \times 15\frac{1}{2}$ (288 × 394)

Fritz Niescher, Aachen

60 WOMAN OF THE STEPPES 1915

Sketch for a lithograph in the periodical *Kriegszeit* of 15/11/1915

Charcoal

$18\frac{1}{8} \times 12\frac{1}{8}$ (480 × 325)

Signed bottom left

Fritz Niescher, Aachen

61 SEATED WOMAN AND RECLINING

MAN 1915/16

Sketch for a relief for a fireplace for Frau von Mendelsohn, Berlin

Charcoal

$10\frac{1}{8} \times 13\frac{1}{8}$ (275 × 335)

Signed bottom right

Private Collection, Hamburg

- 62 THE TIRED MAN (CONSOLATION IN DREAMS) 1916
Sketch for a lithograph in the periodical *Der Bildermann*, May 1916
Charcoal, $12 \frac{1}{8} \times 10 \frac{1}{8}$ (325 × 259)
Signed bottom right
Kunsthalle, Hamburg
- 63 LOVERS 1916/17
Sketch for a lithograph of 1916 which repeats the central group of a fireplace relief. On an overlapping sheet is drawn another version of the right-hand figure
Charcoal
 $10 \frac{1}{8} \times 15 \frac{1}{8}$ (270 × 385)
Signed bottom right on the mount
Fritz Niescher, Aachen
- 64 BEGGAR'S MAJESTY
Sketch for a woodcut in *Der Kopf* by Rheinhold von Walter (Paul Cassirer-Verlag, Berlin, 1919)
Charcoal, $12 \times 8 \frac{1}{8}$ (305 × 205)
Signed bottom right
Private Collection, Hamburg
- 65 BEGGAR'S MAJESTY 1919
Figure sketch for the above-mentioned woodcut for *Der Kopf* which is exhibited alongside
Charcoal
 $8 \frac{1}{2} \times 5 \frac{1}{8}$ (215 × 135)
Signed bottom right
Private Collection, Hamburg
- 66 DESPAIR AND REVOLT 1919
Sketch for a woodcut in *Der Kopf* which is exhibited alongside
 $9 \times 11 \frac{1}{8}$ (228 × 300)
Signed top left
Kunsthalle, Hamburg
- 67 KNEELING BEGGARWOMAN 1919
Sketch for a woodcut in *Der Kopf*
Charcoal
 $5 \frac{1}{8} \times 5 \frac{1}{8}$ (130 × 150)
Signed bottom right
Private Collection, Hamburg
- 68 TWO FLYING FIGURES c. 1916/17
Plate 10
Sketch for a lithograph
Charcoal
 $11 \frac{1}{8} \times 15 \frac{1}{8}$ (290 × 395)
Unsigned
Private Collection, Hamburg
- 69 CONVERSATION BY A TABLE 1919
Sketch, with a seated figure stuck on, for a lithograph in *Der arme Vetter* (Paul Cassirer-Verlag, Berlin, 1919)
Charcoal, $10 \frac{1}{2} \times 13 \frac{1}{8}$ (267 × 347)
Signed bottom left
Private Collection, Hamburg
- 70 MATER DOLOROSA March 1921
Sketch for the destroyed memorial in the church of St Nicholas in Kiel
Charcoal
 $13 \frac{1}{8} \times 9 \frac{1}{8}$ (345 × 250)
Signed and dated bottom left
N. Hallermann, Kiel
- 71 CHRIST TEACHING 27 February 1922
Brown chalk
 $20 \frac{1}{8} \times 10 \frac{1}{8}$ (510 × 260)
Signed bottom right and dated over erased signature bottom left
Gisela Nord, Hamburg
- 72 APPLE HARVEST 28 February 1922
Charcoal
 $20 \frac{1}{8} \times 14 \frac{1}{8}$ (510 × 375)
Signed and dated bottom left
Fritz Niescher, Aachen

73 WOMAN WADING 3 March 1922
Charcoal
 $20\frac{1}{8} \times 14\frac{1}{8}$ (510 × 370)
Signed and dated bottom left
Fritz Niescher, Aachen

74 DESPAIR 5 March 1922
Charcoal
 $20\frac{1}{8} \times 14\frac{1}{8}$ (510 × 375)
Signed and dated bottom right
Fritz Niescher, Aachen

75 DRUNKARD WITH WOMAN
6 March 1922
Charcoal
 $19\frac{1}{8} \times 14\frac{1}{8}$ (502 × 373)
Signed and dated bottom left
Kunsthalle, Hamburg

76 WOMAN WITH A HEADSCARF WALKING
TO THE LEFT March 1922
Charcoal
 $19\frac{1}{8} \times 13\frac{1}{8}$ (490 × 350)
Signed and dated bottom left
Dedication with date 10 Juni 1931
bottom right corner of sheet
Peter Böhmer, Hamburg

77 SORROWING WOMEN 17 March 1922
Charcoal
 $19\frac{1}{8} \times 14\frac{1}{8}$ (505 × 372)
Signed and dated bottom left
Kunsthalle, Hamburg

78 ENRAGED (THE PROPHET ELIJAH)
23 March 1922
Sketch for a lithograph
Charcoal
 $13\frac{1}{8} \times 10\frac{1}{8}$ (345 × 264)
Fritz Niescher, Aachen

79 PROMETHEUS I (THE REBEL) 1924
Sketch for a lithograph for Goethe's
Selected Poems (Paul Cassirer-Verlag,
Berlin, 1924). Alongside is exhibited
a proof of the final version
Charcoal
 $11\frac{1}{8} \times 9\frac{1}{8}$ (300 × 250)
Signed bottom right
Private Collection, Hamburg

80 SHEPHERD'S LAMENT 1924
Sketch for a lithograph for Goethe's
Selected Poems (Paul Cassirer-Verlag,
Berlin, 1924). Alongside is exhibited
a proof of the final version
Lithographic chalk on transfer paper
 $10\frac{1}{8} \times 8\frac{1}{8}$ (262 × 207)
Signed bottom right
Private Collection, Hamburg

81 RESIGNATION 13 February 1926
Charcoal
 $14\frac{1}{8} \times 10\frac{1}{8}$ (380 × 265)
Signed and dated bottom right
Fritz Niescher, Aachen

82 DESPAIR, HUMILITY, HOPE Plate II
12 April 1927
Charcoal
 $18\frac{1}{8} \times 24\frac{1}{8}$ (475 × 620)
Signed and dated bottom left
Fritz Valentin, Hamburg

83 SKETCH FOR WAR MEMORIAL IN
MAGDEBURG CATHEDRAL
25 August 1927
Charcoal
 $18\frac{1}{8} \times 16\frac{1}{8}$ (475 × 415)
Signed and dated bottom left
*Berthold Müller-Oerlinghausen,
Kressbronn*

84 CHRIST c. 1928
Rejected study for a memorial: *The Warrior of the Spirit*, Kiel
Charcoal
 $18\frac{1}{2} \times 12\frac{1}{8}$ (470 $\times$ 310)
Signed bottom right
Private Collection, Hamburg

85 SELF-PORTRAIT 1928
Charcoal
 $20\frac{1}{2} \times 17\frac{1}{2}$ (520 $\times$ 435)
Signed and dated bottom right
St Annen-Museum, Lübeck

86 SELF-PORTRAIT 1928
Charcoal
 $12 \times 9\frac{1}{8}$ (305 $\times$ 230)
Signed and dated bottom right with
dedication dated 29 Mai 1930
Hans Krenz, Berlin

87 GIRL WITH A CAT c. 1928
Charcoal
 $20\frac{1}{8} \times 14\frac{1}{2}$ (510 $\times$ 375)
Signed bottom left
Fritz Niescher, Aachen

88 THE MISER c. 1928
Charcoal
 $19\frac{1}{8} \times 14\frac{1}{8}$ (500 $\times$ 360)
Signed bottom left
Gisela Nord, Hamburg

89 EMBRACE c. 1930
Charcoal
 $13\frac{1}{2} \times 9\frac{1}{2}$ (350 $\times$ 250)
Signed bottom right with dedication
dated 10 Juni 1935 on the mount
Peter Böhmer, Hamburg

90 WOMAN IN THE WIND c. 1930
Sketch for a stone figure from the
group of saints in the church of St
Catherine in Lübeck
Charcoal
 $17\frac{1}{2} \times 13\frac{1}{8}$ (445 $\times$ 335)
Signed bottom right
Private Collection, Hamburg

91 WANDERING TRAMPS c. 1930
Charcoal
 $13\frac{1}{2} \times 10\frac{1}{2}$ (350 $\times$ 267)
Signed bottom left
West German Private Collection

92 TWO WANDERERS c. 1930
Charcoal
 $13\frac{1}{2} \times 9\frac{1}{2}$ (350 $\times$ 250)
Signed bottom right
Fritz Niescher, Aachen

93 THREE MEN AT THE STAKE c. 1930
Charcoal
 $10\frac{1}{2} \times 13\frac{1}{8}$ (270 $\times$ 345)
Signed bottom right
West German Private Collection

94 WHEN TIME IS ETERNITY 1916
Sketch for a lithograph for the
periodical *Der Bildermann* (Paul
Cassirer-Verlag, Berlin, 1916)
Charcoal
 $20\frac{1}{2} \times 16\frac{1}{2}$ (520 $\times$ 415)
Signed bottom left
Private Collection, Hamburg

GRAPHIC WORK

- 95 COUPLE CONVERSING 1912
Lithograph for the drama *Der tote Tag*. The text and a portfolio with twenty-seven lithographs was published by Paul Cassirer, Berlin, in 1912
Schult II, 18
Kunsthalle, Hamburg
- 96 THE MURDERESS 1912
Lithograph for the drama *Der tote Tag* (see Cat. No. 95)
Schult II, 29
Kunsthalle, Hamburg
- 97 FROM A MODERN DANCE OF DEATH 1916
Lithograph for the periodical *Der Bildermann* of September 1916
Schult II, 78
Private Collection, Hamburg
- 98 THE ASTROLOGER II 1916/17
Lithograph
Schult II, 86
Private Collection, Hamburg
- 99 HOPE AND DESPAIR I c. 1916/17
Lithograph
Schult II, 88
Private Collection, Hamburg
- 100 THE RAGING BARBARIAN c. 1916/17
Lithograph
Schult II, 91
Private Collection, Hamburg
- 101 CONVERSATION BY A TABLE 1919
Lithograph for the drama *Der arme Vetter*, which was published by Paul Cassirer in 1919 with thirty-four drawings by Ernst Barlach. See the preparatory study (Cat. No. 69). On the lithograph can clearly be seen the retouching where the piece of paper with the altered version of the right-hand figure has been stuck on
Schult II, 138
Private Collection, Hamburg
- 102 DEATH OF A CHILD 1919
Woodcut
Schult II, 157
Private Collection, Hamburg
- 103 CROSS AND GRAVE-ROBBERS 1919
Woodcut
Schult II, 158
Private Collection, Hamburg
- 104 PROPHET WRITING (JOHN ON PATMOS) 1919
Woodcut
Schult II, 159
Private Collection, Hamburg
- 105 KNEELING WOMAN WITH DYING CHILD 1919
Woodcut
Schult II, 160
Private Collection, Hamburg
- 106 DOG CATCHER 1919
Woodcut
Schult II, 161
Private Collection, Hamburg

- 107 THE CATHEDRALS 1920
Woodcut from the series of seven
representations in *Die Wandlungen*
Gottes, published by Paul Cassirer,
Berlin, 1922
Schult II, 165
Kunsthalle, Hamburg
- 108 JOLLY PEG-LEG II 1922
Lithograph from the series *Die*
Angestoszen. See the bronze of the
same title, Cat. No. 35
Schult II, 199
Private Collection, Hamburg
- 109 THE VICTOR c. 1924
Lithograph
Schult II, 226
Private Collection, Hamburg
- 110 MOSES ON MOUNT SINAI 1928
Woodcut, 16th Annual Gift of the
Friends of Graphic Art in Leipzig,
December 1928
Schult II, 281
Kunsthalle, Hamburg